

Story Structure Report for "Züriputsch by Bernhard Hirzel"**Scene #1 - Bernhard writing a letter to Bluntschli****This Scene Represents:**

Character and Plot Dynamics: Resolve -- Change

Before the Züriputsch, Bernhard believed in the possibility that he could overcome the family curse, that he is the solution, the savior.

After the Züriputsch, he believes rather to be the problem, that has to be eliminated. He thinks that he failed and that he would be unable to fulfil ever life's quest to become different than his father (different in the sense of better).

Scene #2 - A renowned family**This Scene Represents:**

Plot Information: Goal -- How Things are Changing

The goal is to keep to the covenant, to find redemption after the covenant has been broken by the French Revolution.

Progress and the overcoming of the "curse".

Scene #3 - The becoming of his father**This Scene Represents:**

Main Character: Concern -- Playing a Role

"Bei dem letzten Säkulum-Wechsel zeigte sich aber eine Erscheinung, welche wie es gewiss ist im Völkerleben so auch im Familienleben ein Vorzeichen des baldigen Untergangs zu sein scheint; "

"Und wirklich gibt es gegenwärtig, trotz der grossen Zahl von Familiengliedern keinen einzigen Hirzel mehr, der in irgendwelcher Beziehung irgendwelche Bedeutung hätte, "

"Da die in ihrem Stolze verletzte Familie sah, dass der Kopf des Jungen nicht zu brechen war, so suchte sie ihn wenigstens pekuniär sicher zu stellen und gab ihn bei einem Handwerker in die Lehre, der ein grosses Vermögen und eine einzige Tochter hatte. Beachte hier, mein Lieber, das stufenweise Degenerieren meiner Branche. Hätte mein Grossvater statt einer reichen, ungebildeten eine weniger reiche, gebildete Frau aus seinem Stande gewählt, so würde letztere die Erziehung ihres Sohnes gewiss nicht so sehr vernachlässigt haben; "

"Ich hörte wieder deutlich die Stimme, die in meiner frühen Jugend mir zugerufen: „Der Fluch von den Eltern her drückt dich zu Boden; du bist bestimmt zum Untergang!“ "

"Indessen konnte ich doch noch beten und betete, nicht um Leben und Glück, sondern um Gelegenheit, durch Tod oder Unglück andern noch nützlich zu werden. – "

"Mein einziger Trost war, ich wisse es ja längst, dass ich zum Untergang geboren sei."

Main vs. Impact: Concern -- Impulsive Responses

Johannes impulse is not to get involved with emotional, spiritual or religious issues. Bernhards impulse is not to concern about economic affairs.

Bernhards position as a man of the church, his involvement with the Strauss affair and the Züriputsch, finally force Johannes to concern about religious issues, even though, it is only by paying Bernhards love affairs, in order to save the family's reputation.

Bernhard's mismanagement of money finally makes it impossible for him, to live up to his ideals.

Scene #4 - Unhappy home**This Scene Represents:**

Main vs. Impact: Throughline -- Fixed Attitude

Their conflict is about the right goals in life and how to conduct their lives.

Johannes Hirzel believes that money is the most important in life. He thinks that everything can be achieved by hard work.

Bernhard Hirzel believes that love is the most important in life. He believes that goodness and beauty can overcome anything.

Scene #5 - The mother**This Scene Represents:**

Margaretha Bürkli: Description

Margaretha Bürkli is a capricious, musically gifted, from a good home, spoiled.

Has a rethorical talent, a good heart and is thoughtless.

She lacks power of will.

She has no interest in order and higienics.

Scene #6 - The brother**This Scene Represents:**

Johannes Hirzel III: Description

Bernhard's unloved borthor.

Scene #7 - Justification for relevance of family background**This Scene Represents:**

Character and Plot Dynamics: Judgment -- Bad

All his efforts have brought no result. Whatever he does, he makes things only worse.

Scene #8 - Mission 1: change the mother**This Scene Represents:**

Main Character: Concern -- Playing a Role

"Bei dem letzten Säkulum-Wechsel zeigte sich aber eine Erscheinung, welche wie es gewiss ist im Völkerleben so auch im Familienleben ein Vorzeichen des baldigen Untergangs zu sein scheint; "

"Und wirklich gibt es gegenwärtig, trotz der grossen Zahl von Familiengliedern keinen einzigen Hirzel mehr, der in irgendwelcher Beziehung irgendwelche Bedeutung hätte, "

"Da die in ihrem Stolze verletzte Familie sah, dass der Kopf des Jungen nicht zu brechen war, so suchte sie ihn wenigstens pekuniär sicher zu stellen und gab ihn bei einem Handwerker in die Lehre, der ein grosses Vermögen und eine einzige Tochter hatte. Beachte hier, mein Lieber, das stufenweise Degenerieren meiner Branche. Hätte mein Grossvater statt einer reichen, ungebildeten eine weniger reiche, gebildete Frau aus seinem Stande gewählt, so würde letztere die Erziehung ihres Sohnes gewiss nicht so sehr vernachlässigt haben; "

"Ich hörte wieder deutlich die Stimme, die in meiner frühen Jugend mir zugerufen: „Der Fluch von den Eltern her drückt dich zu Boden; du bist bestimmt zum Untergang!“ "

"Indessen konnte ich doch noch beten und betete, nicht um Leben und Glück, sondern um Gelegenheit, durch Tod oder Unglück andern noch nützlich zu werden. – "

"Mein einziger Trost war, ich wisse es ja längst, dass ich zum Untergang geboren sei."

Scene #9 - Bernhard' studies beginning love for books**This Scene Represents:**

Character and Plot Dynamics: Problem-Solving Style -- Intuitive

Bernhard is driven by sympathy, what he defines as "love", and feelings.

He connects the destiny of Switzerland with the decay of his family and his personal desatrous situation

He only fights, if his fight is approfed and supported by others.

The leverage point that could restore a balance is the love and acceptance of others.

He seeks fulfillment.

He concentrates on "why" he participated and the situation ("When"). That's how he justifies his actions.

He looks for a very broad context (the origin of the family curse).

His suicide is an aesthetic tool that rounds up the picture of tragic drama. The sacrifice for love, etc.

Scene #10 - Bernhard's own sensuality**This Scene Represents:**

Character and Plot Dynamics: Limit -- Optionlock

Bernhard has only a limited number of options to overcome the effects of society's pressure on him.

He tries to adapt, changes his goals, even though this requires limiting his economic resources.

He relies on the parents economic resources.

He finds relieve in carnal love, and romantic love experiences.

He engages in actions which are honoured by the "love of the people".

He is not able to overcome his ideals for pragmatic reasons, he cannot compromise on this.

Scene #11 - Science a new love**This Scene Represents:**

Character and Plot Dynamics: Problem-Solving Style -- Intuitive

Bernhard is driven by sympathy, what he defines as "love", and feelings.

He connects the destiny of Switzerland with the decay of his family and his personal desatrous situation

He only fights, if his fight is approfed and supported by others.

The leverage point that could restore a balance is the love and acceptance of others.

He seeks fulfillment.

He concentrates on "why" he participated and the situation ("When"). That's how he justifies his actions.

He looks for a very broad context (the origin of the family curse).

His suicide is an aesthetic tool that rounds up the picture of tragic drama. The sacrifice for love, etc.

Scene #12 - The confirmation day**This Scene Represents:**

Johannes Hirzel II: Activities
 Did not study, had a practical training.
 Grows up in company of "rough" people.
 Marries the daughter of the master craftman who teaches him.
 He does not control his finances, not keep books.
 He becomes rich through business.
 That makes him wanton.
 He becomes a tyrann at home, and is foxed by the servants.
 He beats his wife and her mother. The mother becomes a paraplegic or similar.
 Money becomes his only interest.
 Hates his oldest son, because he suspects him to be illegitimate.
 He is an alcoholic and gambles.
 Throws money under the servants to provoke "Bacchernalien".
 The day of Bernhard's confirmation, Johannes gets angry about the common praier of mother and son, and tiers them away, out of the room.
 He has no understanding for Bernhards interest in philosophy, especially in books.
 Demands from his wife to stop her affair with the servant.
 Gives credit to his son.
 Supports Bernhards basic needs. Hosts his son and his son's family in his house.
 Avoids a larger affair, helping Bernhard.
 Distributes bad rumours about Bernhard.
 Suffers "Schwindel".

Scene #13 - The father's veneration to money**This Scene Represents:**

Johannes Hirzel II: Activities
 Did not study, had a practical training.
 Grows up in company of "rough" people.
 Marries the daughter of the master craftman who teaches him.
 He does not control his finances, not keep books.
 He becomes rich through business.
 That makes him wanton.
 He becomes a tyrann at home, and is foxed by the servants.
 He beats his wife and her mother. The mother becomes a paraplegic or similar.
 Money becomes his only interest.
 Hates his oldest son, because he suspects him to be illegitimate.
 He is an alcoholic and gambles.
 Throws money under the servants to provoke "Bacchernalien".
 The day of Bernhard's confirmation, Johannes gets angry about the common praier of mother and son, and tiers them away, out of the room.
 He has no understanding for Bernhards interest in philosophy, especially in books.
 Demands from his wife to stop her affair with the servant.
 Gives credit to his son.
 Supports Bernhards basic needs. Hosts his son and his son's family in his house.
 Avoids a larger affair, helping Bernhard.

Distributes bad rumours about Bernhard.
Suffers "Schwindel".

Scene #14 - The innocent sacrifice

This Scene Represents:

Main vs. Impact: Issue -- Value

Scene #15 - Marie from Augsburg

This Scene Represents:

Character and Plot Dynamics: Approach -- Be-er

He forces himself to love Elise, instead of fighting for his first love.

He accepts the position as a parish, instead of fighting for a positions as theolocigian (perhaps going abroad?).

He accepts the money of his father, rather than learning to approach financial affairs in a more balanced way.

Scene #16 - Death of the grandmother

This Scene Represents:

Main vs. Impact: Issue -- Value

Scene #17 - 19 years old

This Scene Represents:

Main Character: Throughline -- Manipulation

Bernhard sees the world in a state of decay, especially his family under curse which affects himself. It is his mission in life to overcome this curse and find redemption for him, his family and his country.

Scene #18 - Bernhard's marriage

This Scene Represents:

Character and Plot Dynamics: Approach -- Be-er

He forces himself to love Elise, instead of fighting for his first love.

He accepts the position as a parish, instead of fighting for a positions as theolocigian (perhaps going abroad?).

He accepts the money of his father, rather than learning to approach financial affairs in a more balanced way.

Scene #19 - Academic life (21-23 years)

This Scene Represents:

Main vs. Impact: Issue -- Value

Scene #20 - Economics forces over love

This Scene Represents:

Character and Plot Dynamics: Approach -- Be-er

He forces himself to love Elise, instead of fighting for his first love.

He accepts the position as a parish, instead of fighting for a position as theologian (perhaps going abroad?).

He accepts the money of his father, rather than learning to approach financial affairs in a more balanced way.

Scene #21 - Marriage, life in Enge

This Scene Represents:

Main vs. Impact: Concern -- Impulsive Responses

Johannes impulse is not to get involved with emotional, spiritual or religious issues. Bernhards impulse is not to concern about economic affairs.

Bernhards position as a man of the church, his involvement with the Strauss affair and the Züriputsch, finally force Johannes to concern about religious issues, even though, it is only by paying Bernhards love affairs, in order to save the family's reputation.

Bernhard's mismanagement of money finally makes it impossible to him, to live up to his ideals.

Scene #22 - Honeymoon

This Scene Represents:

Synopses: OS Backstory

Bernhard accepts a position that doesn't suit his character (parish).

He rejects his wife and is not able to live in peace with her, which later causes bad rumours from his wife and her relatives.

He has an affair with a maiden, this is later used by another maiden in order to make him pay for her illegitimate son.

He has another affair with Anna and with Marie at the same time. This creates an image of an impulsive man.

His wife rejects to live with him.

He involves in the Züriputsch.

He is thoughtless in financial affairs. Falls ill, and cannot pay back a credit. This decreases his reputation even more.

He mismanages financial affairs of the school (?)

He suicides. That is how he enters as a psychopath in history.

Scene #23 - Elise Tobler

This Scene Represents:

Elise Tobler: Activities

Meets Bernhard for the first time when she is 16.

Is hurt by Bernhard and will not forgive him.

Suffers some form of epileptic or neurotic attacks.

She is cool and distant.

She detests disorder, thoughtlessness and erotic demands in Bernhard.

"Hits" Bernhard with a stocking in 1837.

Opposes against the divorce.

Discovers a suspicious letter in Bernhards clothes.

She is decent in her clothing but likes (too much) an elegant decoration and furniture of the house.

She is moode.

She sends Bernhard to buy curtains with the maiden.

Travels six month to Tirol.

Perceives rumours on her return.

Decides not to live anymore with Bernhard.

Cleans Bernhard's office up and throws important documents away.

Scene #24 - Misunderstanding about Mrs. Briel

This Scene Represents:

Elise Tobler: Activities

Meets Bernhard for the first time when she is 16.

Is hurt by Bernhard and will not forgive him.

Suffers some form of epileptic or neurotic attacks.

She is cool and distant.

She detests disorder, thoughtlessness and erotic demands in Bernhard.

"Hits" Bernhard with a stocking in 1837.

Opposes against the divorce.

Discovers a suspicious letter in Bernhards clothes.

She is decent in her clothing but likes (too much) an elegant decoration and furniture of the house.

She is moode.

She sends Bernhard to buy curtains with the maiden.

Travels six month to Tirol.

Perceives rumours on her return.

Decides not to live anymore with Bernhard.

Cleans Bernhard's office up and throws important documents away.

Scene #25 - Turn: beginning of desaster

This Scene Represents:

Main Character: Problem -- Proven

Bernhard tries to demonstrate that he is considering/responsible (not thoughtless) the situation of others by:
paying money to his lovers, even recognizing children which are not his.
Taking the leadership of the Züriputsch.

Scene #26 - Application for the position as parish

This Scene Represents:

Plot Information: Goal -- How Things are Changing

The goal is to keep to the covenant, to find redemption after the covenant has been broken by the French Revolution.

Progress and the overcoming of the "curse".

Scene #27 - The maiden M.H.

This Scene Represents:

Main vs. Impact: Concern -- Impulsive Responses

Johannes impulse is not to get involved with emotional, spiritual or religious issues. Bernhards impulse is not to concern about economic affairs.

Bernhards position as a man of the church, his involvement with the Strauss affair and the Züriputsch, finally force Johannes to concern about religious issues, even though, it is only by paying Bernhards love affairs, in order to save the family's reputation.
Bernhard's mismanagement of money finally makes it impossible for him, to live up to his ideals.

Scene #28 - Start in Pfäffikon

This Scene Represents:

Main vs. Impact: Issue -- Value

Scene #29 - The brand of Pfäffikon.

This Scene Represents:

Synopses: M/I Backstory

Bernhard tries to escape his loveless home and dedicates his life to the opposite, not economy but philosophy.

Bernhard cannot make a dignified living from his studies and relies on his parents' money.

He also needs to accept a more pragmatic position.

This mingles him into a chain of revolutionary successes and personal morally indecent episodes.

His father is more and more reluctant to support him economically.

He finally has to give up his position as parish and finds no option what to live on.

He stays without economic resources, indirectly giving right to his father that "money comes first".

Scene #30 - Maiden M. H. expects a child

This Scene Represents:

Main Character: Problem -- Proven

Bernhard tries to demonstrate that he is considering/responsible (not thoughtless) the situation of others by:

paying money to his lovers, even recognizing children which are not his.
Taking the leadership of the Züriputsch.

Scene #31 - Brother Johannes returns from Russia

This Scene Represents:

Main vs. Impact: Issue -- Value

Scene #32 - Threats as reaction to the affair with M.H.

This Scene Represents:

Main Character: Throughline -- Manipulation

Bernhard sees the world in a state of decay, especially his family under curse which affects himself. It is his mission in life to overcome this curse and find redemption for him, his family and his country.

Scene #33 - Bernhard's effort to defend his cause

This Scene Represents:

Main Character: Concern -- Playing a Role

"Bei dem letzten Säkulum-Wechsel zeigte sich aber eine Erscheinung, welche wie es gewiss ist im Völkerleben so auch im Familienleben ein Vorzeichen des baldigen Untergangs zu sein scheint; "

"Und wirklich gibt es gegenwärtig, trotz der grossen Zahl von Familiengliedern keinen einzigen Hirzel mehr, der in irgendwelcher Beziehung irgendwelche Bedeutung hätte, "

"Da die in ihrem Stolze verletzte Familie sah, dass der Kopf des Jungen nicht zu brechen war, so suchte sie ihn wenigstens pekuniär sicher zu stellen und gab ihn bei einem Handwerker in die Lehre, der ein grosses Vermögen und eine einzige Tochter hatte. Beachte hier, mein Lieber, das stufenweise Degenerieren meiner Branche. Hätte mein Grossvater statt einer reichen, ungebildeten eine weniger reiche, gebildete Frau aus seinem Stande gewählt, so würde letztere die Erziehung ihres Sohnes gewiss nicht so sehr vernachlässigt haben; "

"Ich hörte wieder deutlich die Stimme, die in meiner frühen Jugend mir zugerufen: „Der Fluch von den Eltern her drückt dich zu Boden; du bist bestimmt zum Untergang!“ "

"Indessen konnte ich doch noch beten und betete, nicht um Leben und Glück, sondern um Gelegenheit, durch Tod oder Unglück ändern noch nützlich zu werden. – "

"Mein einziger Trost war, ich wisse es ja längst, dass ich zum Untergang geboren sei."

Main vs. Impact: Issue -- Value

Scene #34 - Return to science

This Scene Represents:

Character and Plot Dynamics: Approach -- Be-er

He forces himself to love Elise, instead of fighting for his first love.

He accepts the position as a parish, instead of fighting for a positions as theolocigian (perhaps

going abroad?).

He accepts the money of his father, rather than learning to approach financial affairs in a more balanced way.

Overall: Throughline -- Situation

Bernhard Hirzel becomes active, looks for opportunities to apply his talent and to get involved in concret needs of his time. He teaches, he councils, he leads the people to where he believes they want and need to go.

Bluntschli, supports his friend Bernhard, advises him, analyses laws and works on improving different political and administrative aspects.

Elise Tobler, cares for her son all alone, makes up her life and looks after herself.

Margaretha Bürkli, cares for her son, supports him economically.

Marie Welti cares for Bernhard, ...

Johannes Hirzel, works hard in order to progress economically.

Main Character: Concern -- Playing a Role

"Bei dem letzten Säkulum-Wechsel zeigte sich aber eine Erscheinung, welche wie es gewiss ist im Völkerleben so auch im Familienleben ein Vorzeichen des baldigen Untergangs zu sein scheint; "

"Und wirklich gibt es gegenwärtig, trotz der grossen Zahl von Familiengliedern keinen einzigen Hirzel mehr, der in irgendwelcher Beziehung irgendwelche Bedeutung hätte, "

"Da die in ihrem Stolze verletzte Familie sah, dass der Kopf des Jungen nicht zu brechen war, so suchte sie ihn wenigstens pekuniär sicher zu stellen und gab ihn bei einem Handwerker in die Lehre, der ein grosses Vermögen und eine einzige Tochter hatte. Beachte hier, mein Lieber, das stufenweise Degenerieren meiner Branche. Hätte mein Grossvater statt einer reichen, ungebildeten eine weniger reiche, gebildete Frau aus seinem Stande gewählt, so würde letztere die Erziehung ihres Sohnes gewiss nicht so sehr vernachlässigt haben; "

"Ich hörte wieder deutlich die Stimme, die in meiner frühen Jugend mir zugerufen: „Der Fluch von den Eltern her drückt dich zu Boden; du bist bestimmt zum Untergang!“ "

"Indessen konnte ich doch noch beten und betete, nicht um Leben und Glück, sondern um Gelegenheit, durch Tod oder Unglück andern noch nützlich zu werden. – "

"Mein einziger Trost war, ich wisse es ja längst, dass ich zum Untergang geboren sei."

Scene #35 - The stinky maiden

This Scene Represents:

Main Character: Problem -- Proven

Bernhard tries to demonstrate that he is cosidering/responsible (not thoughtless) the situation of others by:

paying money to his lovers, even recognizing children which are not his.

Taking the leadership of the Züriputsch.

Scene #36 - a beautiful maiden

This Scene Represents:

Character and Plot Dynamics: Driver -- Action

As soon as Bernhard starts his position in the parish of Pfäffikon, he has to help resolving the peoples problems after a great fire.

When the conflict around Strauss is growing, he feels propelled to accept the leadership of the troops.

When the rumours about "foreing troops" become dangerously serious, he feels he must ring the

bells.

When the Dragoner start attacking the rural people, he motivates them to go forward.

When a young girl (Marie) falls in love with her, he engages in this love relationship without considerations of the consequences.

When everything seems to become more complicated, he feels that he can only give up, and takes his life.

Scene #37 - "last act" Rösli

This Scene Represents:

Character and Plot Dynamics: Driver -- Action

As soon as Bernhard starts his position in the parish of Pfäffikon, he has to help resolving the peoples problems after a great fire.

When the conflict around Strauss is growing, he feels propelled to accept the leadership of the troops.

When the rumours about "foreing troops" become dangerously serious, he feels he must ring the bells.

When the Dragoner start attacking the rural people, he motivates them to go forward.

When a young girl (Marie) falls in love with her, he engages in this love relationship without considerations of the consequences.

When everything seems to become more complicated, he feels that he can only give up, and takes his life.

Scene #38 - the 17-years old Anna H.

This Scene Represents:

Character and Plot Dynamics: Driver -- Action

As soon as Bernhard starts his position in the parish of Pfäffikon, he has to help resolving the peoples problems after a great fire.

When the conflict around Strauss is growing, he feels propelled to accept the leadership of the troops.

When the rumours about "foreing troops" become dangerously serious, he feels he must ring the bells.

When the Dragoner start attacking the rural people, he motivates them to go forward.

When a young girl (Marie) falls in love with her, he engages in this love relationship without considerations of the consequences.

When everything seems to become more complicated, he feels that he can only give up, and takes his life.

Scene #39 - my grates fight, my greatest guilt

This Scene Represents:

Character and Plot Dynamics: Driver -- Action

As soon as Bernhard starts his position in the parish of Pfäffikon, he has to help resolving the peoples problems after a great fire.

When the conflict around Strauss is growing, he feels propelled to accept the leadership of the troops.

When the rumours about "foreing troops" become dangerously serious, he feels he must ring the bells.

When the Dragoner start attacking the rural people, he motivates them to go forward.

When a young girl (Marie) falls in love with her, he engages in this love relationship without considerations of the consequences.

When everything seems to become more complicated, he feels that he can only give up, and

takes his life.

Scene #40 - Marie Welti

This Scene Represents:

Marie Welti: Description

Marie Welti is mentally lively, cheerful, a childlike being which she combines with unconditional surrender, the most open sincerity and a powerful disposition to sacrifice. She is Bernhard's femal ideal.

Scene #41 - A decision

This Scene Represents:

Character and Plot Dynamics: Resolve -- Change

Before the Züriputsch, Bernhard believed in the possiblity that he could overcome the family curse, that he is the solution, the savior.

After the Züriputsch, he believes rather to be the problem, that has to eliminated. He thinks that he failed and that he would be unable to fulfil ever life's quest to become different than his father (different in the sense of better).

Scene #42 - Money issues

This Scene Represents:

Johannes Hirzel III: Description

Bernharnd's unloved borthor.

Overall: Throughline -- Situation

Bernhard Hirzel becomes active, looks for opportunities to apply his talent and to get involved in concret needs of his time. He teaches, he councils, he leads the people to where he believes they want and need to go.

Bluntschli, supports his friend Bernhard, advices him, analyses laws and works on improving different political and administrative aspects.

Elise Tobler, cares for her son all alone, makes up her life and looks after herself.

Margaretha Bürkli, cares for her son, supports him economically.

Marie Welti cares for Bernhard, ...

Johannes Hirzel, works hard in order to progress economically.

Scene #43 - Sekundarschul affair

This Scene Represents:

Character and Plot Dynamics: Driver -- Action

As soon as Bernhard starts his position in the parish of Pfäffikon, he has to help resolving the peoples problems after a great fire.

When the conflict around Strauss is growing, he feels propelled to accept the leadership of the troops.

When the rumours about "foreing troops" become dangerously serious, he feels he must ring the bells.

When the Dragoner start atacking the rural people, he motivates them to go forward.

When a young girl (Marie) falls in love with her, he engages in this love relationship without considerations of the consequences.

When everything seems to become more complicated, he feels that he can only give up, and

takes his life.

Overall: Throughline -- Situation

Bernhard Hirzel becomes active, looks for opportunities to apply his talent and to get involved in concret needs of his time. He teaches, he councils, he leads the people to where he believes they want and need to go.

Bluntschli, supports his friend Bernhard, advices him, analyses laws and works on improving different political and administrative aspects.

Elise Tobler, cares for her son all alone, makes up her life and looks after herself.

Margaretha Bürkli, cares for her son, supports him economically.

Marie Welti cares for Bernhard, ...

Johannes Hirzel, works hard in order to progress economically.

Scene #44 - escape from home

This Scene Represents:

Character and Plot Dynamics: Resolve -- Change

Before the Züriputsch, Bernhard believed in the possibility that he could overcome the family curse, that he is the solution, the savior.

After the Züriputsch, he believes rather to be the problem, that has to be eliminated. He thinks that he failed and that he would be unable to fulfil ever life's quest to become different than his father (different in the sense of better).

Scene #45 - monologue

This Scene Represents:

Character and Plot Dynamics: Limit -- Optionlock

Bernhard has only a limited number of options to overcome the effects of society's pressure on him.

He tries to adapt, changes his goals, even though this requires limiting his economic resources.

He relies on the parents economic resources.

He finds relieve in carnal love, and romantic love experiences.

He engages in actions which are honoured by the "love of the people".

He is not able to overcome his ideals for pragmatic reasons, he cannot compromise on this.

Overall: Throughline -- Situation

Bernhard Hirzel becomes active, looks for opportunities to apply his talent and to get involved in concret needs of his time. He teaches, he councils, he leads the people to where he believes they want and need to go.

Bluntschli, supports his friend Bernhard, advices him, analyses laws and works on improving different political and administrative aspects.

Elise Tobler, cares for her son all alone, makes up her life and looks after herself.

Margaretha Bürkli, cares for her son, supports him economically.

Marie Welti cares for Bernhard, ...

Johannes Hirzel, works hard in order to progress economically.

Scene #46 - Outlook to Maya

This Scene Represents:

Character and Plot Dynamics: Outcome -- Failure

Bernhard is able to contribute to the will of the people in a decisive moment in the history of Zürich and all Switzerland. But at the end he is not honoured but blamed for it because he does not manage his image well, and underestimates the force of opponents. He neither recognizes

the real demands of the people, therefore their original support becomes more and more split.